

WEEKLY.]

# The Musical World.

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THE NEXT FORTNIGHTLY CONCERT, FEBRUARY 9.

The LENT TERM will begin on MONDAY, JANUARY 21. Entrance Examination this day (Saturday), at 11. JOHN GILL, Secretary.

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NEXT COLLEGE CONCERT JANUARY 31.

FIFTEEN OPEN FREE SCHOLARSHIPS will be competed for in March. Last day for receiving applications January 20.

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**ROYAL ALBERT HALL.**—Madame ADELINA PATTI will make her LAST APPEARANCE in England previous to her tour in South America, on Tuesday Evening next, Jan. 22, at Eight o'clock. Artists, Madame Adeline Patti, Miss Alice Gomes, and Madame Trebelli; Mr. Edward Lloyd and Mr. Santley. Madame Neruda (Lady Hallé), Solo Violin. Full Orchestra. Conductor, Mr. GANZ. Boxes, £2 2s. to £5 5s.; Tickets, 12s. 6d., 10s. 6d., 7s. 5s., 3s.; Admission, 2s.; at the Royal Albert Hall; of N. Vert, usual agents; and St. James's Hall.—N. Vert, 6, Cork Street, W.

**LONDON SYMPHONY CONCERTS.—SIXTH CONCERT,** Tuesday evening next, St. James's Hall, at 8.30. Programme.—Overture to "Genoveva" (Schumann); Symphony in C, "Jupiter" (Mozart); Hymn, "Hear my Prayer," for Soprano Solo, Chorus, and Orchestra (Mendelssohn), Mrs. Henschel and Mr. M'Naught's Bow and Bromley Institute Choir; Entr'Acte from "The Three Pintos" (Weber), first time in England; Prelude to the 3rd Act, Dance of the Apprentices, Procession of the Masters, and Greeting to Hans Sachs, from "The Mastersingers of Nuremberg" (Wagner). Orchestra and Chorus numbering 350 Performers. Reserved Seats, 7s. 6d. and 4s.; Unreserved Seats, 2s.; Admission, 1s.; of N. Vert; usual Agents; and St. James's Hall.—N. Vert, 6, Cork Street, W.

**ST. JAMES'S HALL.—LEECH FUND.**—Mr. SIMS REEVES has the honour to announce that he will give a MORNING CONCERT at ST. JAMES'S HALL, Monday Next, Jan. 21, at 3, in aid of the fund now being raised on behalf of the Misses Leech, sisters of John Leech, the eminent caricaturist. The following artists have generously proffered their services—Madame Antoinette Sterling, Miss Florence Hoskins, Miss Alice Whitacre, Mdlle. Antoinette Trebelli, Mr. Sims Reeves, Mr. Edward Lloyd, Mr. Santley, Violin, Madame Neruda. Pianoforte, Mdlle. Janotha. The London Vocal Union (under the direction of Mr. Fred Walker). Conductor, Mr. Sidney Naylor. Tickets, 10s. 6d., 5s., 3s., 2s., and 1s., of usual agents, and Tree's Office, St. James's Hall, Piccadilly.

**PORTMAN ROOMS, W.—Mr. CARL ARMBRUSTER'S** RECITALS of TRISTAN AND ISOLDE, a Musical Drama by Richard Wagner.

**TRISTAN AND ISOLDE.**—The Recitals are given by special permission of Madame Wagner, and will take place on the following dates: Act I., Monday, Jan. 28; Act II., Thursday, Jan. 31; Act III., Feb. 4, 1889; at 3 p.m. precisely.—Dramatis Personæ, Isolde, Miss Pauline Cramer, Brangaene, Miss Margaret Hoare. Tristan, Mr. William Nicholl. Kurwenal, Mr. Wilfred Cunliffe. King Marke, Mr. B. H. Grove. Melot, A Shepherd, A Sailor, Mr. Henry Phillips. At the Piano, Mr. Carl Armbruster. Concert Grand Pianoforte by Messrs. Broadwood and Sons. The audience are respectfully requested to be seated five minutes before the hour appointed. Tickets for the Three Recitals, 15s. each; Single Tickets, 6s. each. To be obtained of Mr. Carl Armbruster, 16, Queen's Road, Bayswater, W.; and at Mr. Olivier's, 38, Old Bond Street, W.; Messrs. Chappell and Co., 50, New Bond Street, W., and 15, Poultry, E.C.; Messrs. Stanley Lucas, Weber and Co.'s, 84, New Bond Street, W.; and Messrs. Schott and Co.'s, 159, Regent Street, W.

**SIGNOR CARLO DUCCI'S GRAND MUSICAL and DRAMATIC SOIREE,** at Whitehall Rooms, The Hôtel Métropole (Entrance Whitehall Place), Saturday, Jan. 19, 1889, at 8 o'clock precisely, with the kind assistance of eminent Artists and Amateurs—Vocalists, Mlle. Noemi Lorenzi, Mrs. E. Crawshaw Elgood (Amateur), Miss Lucille Saunders, and Madame Schlüter; Mr. Braxton Smith, Mr. A. D. Saxon, and Signor Abramoff; Instrumentalists, Monsieur Johannes Wolff (Violin), Signor Carlo Ducci, Mrs. Charles Eley (Amateur), Piano. Miss Grace Arnold and Monsieur Paul Richard will sing French Comic Songs.

**MONSIEUR EUGENE GIGOUT** begs to announce that he will give several ORGAN RECITALS in England during the latter part of next April and beginning of May.—All applications for further engagements to be addressed to Messrs. NOVELLO & Co., 1, Berners Street, London, W.

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## The Musical World.

LONDON, SATURDAY, JANUARY 19, 1889.

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### Facts and Comments.

A policeman's lot is not a happy one. It is probable that the Prefect of Police at St. Petersburg would—were he acquainted with Mr. Gilbert's valorous sergeant—cordially endorse this sentiment. Not only has he to face the enterprising burglar, to quell *emeutes*, but also to keep a paternal eye upon the members of that truly *irritable genus*, the musical, who give concerts in the Russian capital. For the benefit of the musical policeman of whom we recently spoke, we transcribe two incidents illustrative of the said Prefect's responsibilities. The first relates to the young violinist, Teresina Tua, who possesses a good *technique* and a bad temper. A short time since she announced a concert in St. Petersburg; the hall was packed, the hour came, but not the accompanist. He, for some reason unspecified—though probably it was "sheer cussedness"—suddenly refused to play. Herewith the fair Teresina's temper awoke; like a small tempest she swept from the room, leaving audience and orchestra to their own devices, and—went to bed. Fortunately the Russian amateurs are an amiable race, and instead of tearing up the benches, laughed at the girl's caprice as an amusing joke. The Prefect of Police, however, failed to appreciate the humour of all this; and, as a salutary lesson to the young lady, forbade her to perform again. The news of the escapade spread, and when, three days later, Teresina went to Dorpat to fulfil an engagement, she found that all those who had previously taken their seats had brought back their tickets, demanding the return of their money, so that she was obliged to play to an empty room. The Prefect, after all, was not of what the late lamented A. Ward used to call an "adamantine buzzum"; and, rightly thinking that enough punishment had been inflicted, withdrew his former prohibition, Teresina promising to be a good girl for the future.

The second incident is not dissimilar, having to do, however, with Mdlle Arnoldson and the tenor Masini. The lady had been announced to sing at the Theatre Panajeff in "Lakmé" with Signor Ottaviani, but at the last moment absolutely refused to do so, claiming Masini as her proper coadjutor. Masini thought the opportunity a favourable one for demanding an increase of salary; he declined to sing anything at all unless he received 2000 roubles nightly. At this juncture once more stepped in the Prefect, who seems to play the part of heavy father to all capricious artists, and threatened that he would immediately close the theatre, if Masini would not at least sing in "Lucrezia Borgia," this being the next opera announced. Of course, Masini had to give way, and the Prefect was once more triumphant. All

which goes to prove that Mr. Gilbert's words—as is, indeed, the case with the words of every transcendent genius—have a wider meaning than was dreamt of by their author.

As a pendant to this latter story, it may be remarked that the theatre in question was soon afterwards summarily closed, though not in consequence of the Prefect's action. The speculation had, from the first, proved unfortunate, and, so far from being in a position to pay 2,000 roubles to Masini, the management was unable to fulfil any of their engagements. Upon the premature collapse of the season, as at first inaugurated, three of the artists engaged, including Masini, formed themselves into a committee of management, and undertook to carry on the theatre for the remainder of the season. Let us hope they may be more fortunate than their English brothers, whose operatic speculations in America were marred by "Fates untoward."

The committee of the Mendelssohn Scholarship met on the afternoon of Saturday last for the purpose of holding the final examination of candidates. Four presented themselves, having been selected by a sub-committee from twenty-eight; but, after these had been carefully examined, the committee announced that by no one was the required proficiency attained. It would be idle, on the present occasion, to point out how serious is such a result, when the circumstances are fully considered. That a scholarship of this nature, the manifold advantages of which are sufficiently obvious, should be withheld on such grounds, is the bitterest satire that can well be imagined on the proficiency of those in whose hands the future of English music may be presumed to rest.

The death of Mr. Oliver Ditson removes from the musical world of America one of its most striking figures. Commencing life as a clerk, he rose, by a career more than commonly chequered, to the headship of one of the greatest music publishing firms in the world, and exercised upon American music an influence of incalculable extent. It would be impossible to illustrate this adequately; but the edition of Beethoven's Sonatas, with translations of Dr. Von Bülow's editorial notes, may be cited as a single example of his courage and enterprise, inasmuch as, at the time of its publication, both these qualities were needed to undertake such a work. Sincerity and singleness of aim were the guiding principles of Mr. Ditson's life; and that to these were joined a sympathetic heart is sufficiently indicated by the fact that his will provides for the formation of a fund "for poor and needy musicians" by a bequest of 25,000 dollars, besides setting apart a further bequest of 51,000 dollars to various charitable institutions.

Few persons outside the Principality, perhaps, are aware that various earnest attempts are being made to encourage in Welshmen a taste for music artistically in advance of that provided at Eisteddfodau. Amongst the most important of these must be placed the Chamber-music Concerts given under the auspices of the University College of South Wales, in the Lesser Park Hall, Cardiff. These are now in their fourth series, and, from a record of the present incomplete season's doings we gather that the committee is still engaged in inserting the thin edge of the wedge, the works performed, generally speaking, being of somewhat modest calibre. Every care appears to be taken to ensure thoroughly adequate performances; and, in this connection, it may be advantageous to quote the scheme of the next concert, which will take place on the 23 inst.:—Trio in D, Op. 70, No. 1, Beethoven; Mendelssohn's "Variations Concertantes" for pianoforte and cello; Trio in F, Op. 42, Gade, &c., &c. Miss Marian Bateman will be the pianist; and the violin and cello will be in the hands



of Messrs Joseph Ludwig and Whitehouse respectively. In the prospectus issued at the commencement of the present series, the committee expressed grave apprehensions as to the future of the concerts. It is, therefore, gratifying in a special degree to learn that these fears have been so far removed that there is now fair prospect of the performances being resumed during the winter 1889-90. All musicians must hope that these expectations will be realised.

As some misconception exists on the point, it may be as well to state that the first appearance in London of Miss Agnes Huntingdon, the gifted young lady who, on Saturday last created such a remarkable impression in Planquette's new comic opera, "Paul Jones," took place at one of Mr. Wilhelm Ganz's Orchestral Concerts, on May 6, 1882. The curious in such matters may like to know that she sang "Non piu mesta," by Rossini, and *lieder* by Hartmann and Schubert. Critics gave preference to her rendering of the operatic excerpt, and events appear to have proved the justness of their verdict. Miss Huntingdon is, we understand, a pupil of Signor Lamperti of Dresden.

The "Plebiscite" concert which was lately given by Mr. Cowen at the Melbourne Exhibition has, not unnaturally aroused feelings of astonishment in many English minds. That a programme, selected by the popular vote, should combine such works as Beethoven's "Pastoral Symphony," the "Tannhauser" Overture, Handel's "Largo," Liszt's "Hungarian Rhapsody," No. 1, and the overture to "Rienzi," may well surprise those who fondly believe that, nowever Antipodean Australia may be in other ways, its music taste is as unprogressive as our own. To ourselves such a sign of advancing education is very welcome; there is something in living at the other end of the world, after all.

Messrs. Pears are going to hold a magnificent Beauty Show in London during the forthcoming season. Is it true that Madame Patti and Madame Marie Roze intend to compete?

At St. James's, Marylebone, on Sunday evening, Mr. Henschel sang "Why do the Nations," and Miss Marianne Rea "I know that my Redeemer liveth."

In consequence of the regretted indisposition of Sir George Grove, we are unable to present our readers with the third instalment of "Traveller's Notes."

### "TRISTAN UND ISOLDE."

By JOHN E. MARSHALL-HALL.

The present attempt to analyse the motives and method of Richard Wagner in his production of this, one of the most striking of his works from a purely musical point of view, has been undertaken with the diffidence due to a master who has so incontestably proved his right to be ranked amongst the most deeply inspired spirits of his own, or any other age.

It will be admitted by all reasonable minds that the influence of genius upon mankind may be furthered in almost as great a degree through the medium of a judicious criticism, as by insistence solely upon the merits discernible in its work.

For, if error there be, it is certain that this element is calculated in part to neutralise the wholesome effect of that which is good; whilst if the error reside in the mind of the objector, what is more useful than the opportunity which is thus afforded for its summary correction, and the consequent accentuation of the truth, on the part of one who is capable of seeing more deeply into the matter?

In the objections which are put forward in the following remarks therefore, we are desirous for it to be clearly understood that we are ready, indeed anxious, to obtain a demonstration of their fallacy, being unable ourselves to detect a flaw in the reasoning which has produced them.

It will be noted that we treat the whole literary fabric of this tragedy of "Tristan und Isolde" as the direct product, or invention of Wagner's own brain.

In this we hold ourselves fully justified, seeing that by impressing the seal of his genius upon it, he tacitly, but in the most forcible manner possible, has conveyed his approval of its fitness for artistic purposes.

The plot is exceedingly simple in its construction; in its opening scene we find Tristan bearing Isolde from the land of her betrothed, whom he has conquered and slain, to the arms of his own lord, King Mark; then follows the betrayal of the king through the guilty love of the hero and heroine of the story; the discovery, the mortal wound inflicted upon Tristan by the hand of his former friend, Melot; the sickness of Tristan hastening on his tragical death in a frenzy of love at the prospect of reunion with Isolde; and finally the mournful end of the latter, and the arrival of King Mark when too late to grant forgiveness to the erring pair.

So goes the story—one eminently calculated in every way to exhibit the perfidy of the friend and the falsehood of the wife; but most certainly presenting itself as no fit medium for a representation of the divine emotions which flow from the mutual passion of two lofty natures!

And this latter we have no hesitation in affirming, was the aim of Richard Wagner in composing this music-drama; and we find this unmistakably evidenced in the music, in which celestial purity and human passion are so exquisitely and harmoniously blended.

How then has the master reconciled to himself this great anomaly between the actually despicable conduct of his characters, and the noble sentiments he ascribes to them in their words and through his music? or rather, how does he strive to reclothe them in the heroism of which, through the baseness of their action, they have been stripped.

We can only answer to this, that he has done so by a device which truly not only absolves them of all *blame*, but of that most essential element, of humanity itself! We refer of course to his employment of the love potion. For the consideration of the singular use which he makes of this, we must look a little more closely into the story.

It appears that when Tristan slew Morold the betrothed of Isolde, the latter swore a dire revenge upon the victor. At their first meeting, however, a mutual love springs up, which deepens with their closer knowledge of one another, but is steadfastly suppressed on either side, by the one from regard to her oath, by the other from loyalty to his friend and king.

At length Isolde, with the conflicting emotions inspired by her oath and her love, sends for Tristan, and producing a poisonous draught, informs him of what she has sworn, and with a fervid appeal to his honour invokes him to pledge her in it.

He, with the hopelessness of their love brought fully home to him accepts his fate, and as a pledge of his devotion to love and friendship both, drinks of the potion; but ere the cup is empty, Isolde springs forward and seizing it from him drains it to the dregs! In deathlike stillness, and with despairing firmness, there they stand, expectant of instant death!

At this point, we will pause for a moment, to consider how perfectly in accordance with nature, or rather heroic nature, the lovers have hitherto conducted themselves. But from this moment the whole character of the drama as a representation of heroic life and passion is transformed.

Isolde's maid, Brangäne, has substituted a *love-philter* for the poison, and this act closes with a view of the ecstatic state which it gradually produces upon their natures.

By this device of a love-philtre then, Wagner has attempted to annul the contradiction in which he found himself involved.

From this point, in so far as the passion of love is concerned in their obedience to duty, the hero and heroine are influenced by the uncontrollable effect of the philtre, and so he would have us hold them irresponsible for their subsequent conduct. At the same time he would seem to have argued that he could still represent them as actuated by heroic passions; for were they not heroes, only beneath the mischievous influence of a spell! True, had they yielded to these feelings under ordinary conditions, he admits that they would thereby have given the lie to any assumption of heroism in their natures, and the purposes of his subsequent treatment of the grandeur, purity, and the nobility of their passion would have been frustrated. So his whole assumption of their innocence rests upon this magic draught; and Wagner makes this plain through the

mouthpiece of King Mark, the betrayed husband and friend himself, who when Brangäne explains to him the deception which has been practised, hasten to bring Tristan the assurance of his forgiveness and sympathy; and to yield him up the spell-bound Isolde!

That this use of an unnatural agency as controlling the Human Will should produce so vast an aggregation of unnatural events cannot reasonably be wondered at; and it is here that we find Wagner guilty of making a fundamental error; he has contravened the action of nature in a manner wholly unwarranted, and the result upon the intelligibility and moral use of the piece is disastrous.

All dramatists use the *supernatural* element at times, and with great effect, but in not one instance that we can find is it introduced as exerting a potency of its own upon the will of man.

Where the standpoint from which we are led by the artist to look upon the characters, is that of our actual knowledge of human nature and society, or to put it plainly, that of our common sense, the effect of magic upon man's will is shown to be due to his superstitious belief in it, not to its inherent potency.

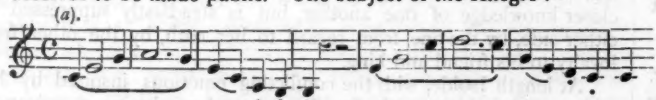
Where the standpoint from which we approach our subject is itself by design supernatural, the mind consents to view man's *physical circumstance* as more or less beneath the control of Fate, or Providence, or any more trivial agency that may be desired; and it is thus that these imaginative creations are usually introduced.

In the plays of the old Greek dramatists, this appears markedly in "The Fates," which indeed pursue and hamper the course of human action, but which never control the individual will; nay, the chief interest of these plays centres, and is meant to centre, in the human struggle.

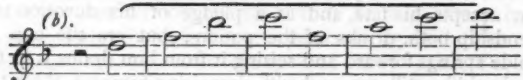
(To be continued.)

### BEETHOVEN'S "LEONORA" OVERTURE.

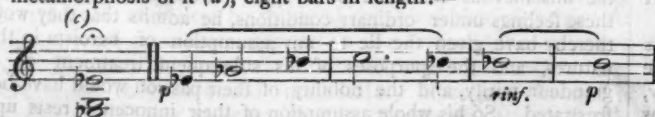
A happy discovery has just been communicated to me by Mr. Edgar F. Jacques about Beethoven's so-called Leonora Overtures "Nos. 2 and 3"—the first two of the four written for "Fidelio"—which, like every fact, however small, about Beethoven's music, deserves to be made public. The subject of the Allegro:—



—(in No. 2 an octave lower) turns out to be a metamorphosis of the opening of the phrase separating the two trumpet calls which announce the arrival of the Governor in the opera:—



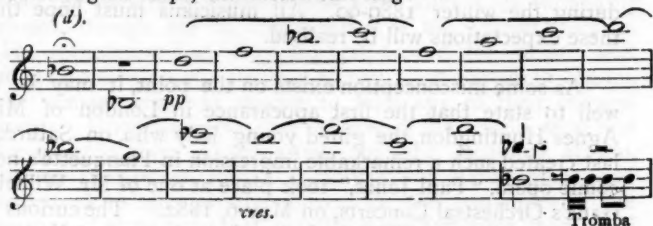
It will be perceived that in metamorphosing the phrase, Beethoven has reversed the position of its two members, putting that which was second in *b* first in *a*. The history of the original phrase (*b*) will excuse a few lines of record. It occupied its present place in the opera from the first performance on November 20, 1805, where it expresses with the greatest beauty and truth the feeling of relief which rises in Leonora's mind at the arrival of the Governor, who is to defeat the machinations of Pizarro. It is fair to believe, in the absence of direct evidence, that Beethoven wrote the overture after he had completed the opera. Having founded the introduction of the overture on Fidelio's air, "In des Lebens Frühlingstagen," he chose the phrase *b* for the subject of the Allegro, but instead of presenting it in a recognisable shape, he so transformed it by quickening it and syncopating the melody, that it has remained undiscovered until now. The trumpet calls occur in both overtures.\* In No. 2 they are separated not by the phrase which answers that purpose in the Opera (*b*), but by the metamorphosis of it (*a*), eight bars in length:—



\* Mr. Dannreuther appears to have hinted at it in some lectures at Edinburgh some years ago.



In the same place in the Overture "No. 3," however, it appears in its original shape, and sixteen bars long:—



In revising "No. 2" and converting it into "No. 3," this passage, of course, came before him, and besides changing the key of the trumpet from E flat to B flat and altering its character, he substituted the original air (*d*) for the metamorphosed version (*c*).

GEORGE GROVE.

### "FREDERICK CHOPIN."

(FIRST NOTICE)

We have just received from Messrs. Novello, Mr. Frederick Niecks' eagerly anticipated work on Chopin. A mere glance through these two volumes is sufficient to show that in the hasty summary which is now alone possible no pretence can be made to do anything like justice to the industry and talent of the author, or to the value of the material which his thoroughness and intelligence have brought together. There is little need to insist on the interest which an adequately written life of Chopin must necessarily awaken. The personality of the man, and of those with whom he associated; the vast artistic importance of the epoch to which he belonged; the strong national characteristics of his music, and its influence upon succeeding writers for the piano, are subjects any one of which would be sufficient attraction. The fact that Mr. Niecks deals with them all, will at once serve to indicate the scope and importance of his work, and to justify our postponement of a detailed notice. It is not, we believe, always considered necessary to read a book before reviewing it; but in this case inclination favours duty. In proof we need only quote a few of Mr. Niecks' headings. The reader who is not inspired thereby with a wish to read the book is past praying for. "Poland and the Poles" forms the subject of a poem to vol. i.; and among the matters successively treated are "Music in Poland from 1600 to 1800"; "The chief influences which helped to form Chopin's style"; "Paris in 1831"; "Romanticism"; "Neo-romanticism and Chopin's relation to it"; "The influence of Liszt"; "Chopin as a performer"; "His visit to London"; "George Sand: her character as a woman, a thinker, and a literary artist"; "Chopin's style of playing"; "His musical sympathies and antipathies"; "His mode of composition"; "His method of teaching"; and "Polish music and its influence on Chopin." The ordinary biographical details; a host of references to some of the foremost musicians of the time, and a long account of the relations between Chopin and George Sand will, of course, be taken for granted. The book is provided with a portrait; a facsimile of the composer's writing; systematic lists of his works, and an index which, occupying about forty columns, makes the possession of such a book an endless source of profit and pleasure.

### Correspondence.

TO THE EDITOR OF THE "MUSICAL WORLD."

DEAR SIR,—Will you kindly allow me to inform your Manchester correspondent that the Orchestral Accompaniments to Bach's Prelude in E, played here by Lady Hallé on the 3rd inst., are not by Franz Neruda but by J. S. Bach himself.

I remain, yours obediently,

CHARLES HALLÉ,

Greenheys, Manchester, January 13, 1889.



## MACBETH MUSIC.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—There is no difficulty in admitting the claim that Eccles wrote music for "Macbeth," using the same words set by Locke (?) or Purcell.

I possess a MS. score of Eccles's music, which wholly differs from the well-known music commonly ascribed to Locke.

This MS. agrees with the copy of the music once in the possession of "Windsor of Bath;" I have carefully examined the latter, and from internal evidence (performers' names, etc.,) can say that it was written in 1696—after Purcell's death.

The well-known music in Purcell's autograph, written probably in 1670 is in my own library.

WILLIAM H. CUMMINGS.

Dulwich, S.E. January 12, 1889.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—The letter purporting to have been written by "A Musical Critic" (?) has been read by some of his "brethren" with feelings of contemptuous amusement, and the identity of the person who has thus constituted himself their spokesman has afforded matter for a few moment's indifferent speculation. Tactics more clumsy or offensive than those pursued by this gentleman it would be difficult to imagine. His reply to the charges advanced by "Expectans" must surely be the product either of crass ignorance or of gratuitous malice, and in either case therefore would be wholly unworthy of notice were it not that such statements appearing in the columns of the "Musical World" might be credited by the "run and read many" with a certain amount of authority.

Were these seemingly treacherous admissions not so utterly devoid of foundation in fact, they would go far to justify Prince Bismarck's tirade against "the reptiles of the press." But the reputation of English journalism is fortunately far too firmly fixed to be affected either by the recklessness of friends or the vindictiveness of enemies. Unbiased judges know that in strength of conviction, fairness, and independence of utterance our musical critics are not one whit inferior to their *confrères* in all other branches of art; whilst in integrity and impartiality they have no superiors in any country.

The ludicrous apology put forward by "A Musical Critic" for the flabbiness occasionally visible in newspaper opinion, will obviously recoil upon himself, since it is plain he must have based his estimate of other men's work upon the conditions under which he produces his own. That anyone should be found willing to occupy the contemptible position in which this apologist (!) has voluntarily placed himself is deplorable indeed.

I remain, yours &amp;c.,

ANOTHER MUSICAL CRITIC.

## MUSICAL ASSOCIATION.

Mr. F. Corder was the lecturer on January 7, his subject being "Closes." He said that a satisfactory definition of the term was hardly to be found, the sum total of book information being that a close in the end of a period in music is distinguished by the occurrence by two particular chords, while many technical names were given for one thing. To understand all that was involved in the expression "close" it was necessary to remember two things; firstly, that it was exactly analogous with the Stop in syntax; and secondly, that music consisted of three elements, rhythm, melody, and harmony, in either or all of which a stop might occur. The comma was imitated whenever one of those elements by itself came to an end, while the others continued; the full stop when all three ended at once. He would suggest therefore, that the terms at present in use might be discarded and the words comma, semicolon, colon and full stop, used instead, if indeed any other than the last was necessary. The terms "Plagal" and "Authentic" were well enough in the times when the penultimate chord was almost always a 5-3 on the subdominant or dominant, but at the present day, the concluding tonic chord might be preceded by all sorts of chords on any note in the chromatic scale; as a matter of fact there were no less than 84 possible penultimate chords, of all of which he had found examples in good writers. At first sight it seemed strange that the older composers rarely attempted any

innovation in the harmonic element of a close, but the reason is not far to seek. Many passages which we were apt to regard as disfigurements to fine old works on account of their too frequent occurrence, were in their day the recognised and only means of drawing the attention of the unsophisticated auditor to the fact that *here* was a close. Composers of the Romantic school had been the chief inventors of new closes, and this seems only natural when we consider that the romantic impression is chiefly conveyed by means of the unexpected. We therefore looked to the works of Chopin, Schumann, Liszt and Grieg for the more unusual forms of closes, and there indeed did we find them in the greatest abundance. Mr. Corder then played a number of striking examples in illustration of his remarks.

## "PAUL JONES."

Readers of the "Musical World" have had more than one opportunity of learning somewhat of the success which has attended M. Planquette's comic opera, "Paul Jones" on its production in the provinces, and will not, therefore, feel astonishment at the endorsement of its merits which was passed last Saturday night, when, with a stronger company, it was presented to a London audience at the Prince of Wales's Theatre. For the same reason we shall content ourselves with a record of success which, under other circumstances, might be thought inadequate in fulness. That the music itself is of a popular but by no means trivial nature may be readily taken for granted; and that Mr. Farnie, basing his book on the "Surcouf" of M.M. Chivot and Duru, has produced a libretto which is bright and taking, will be not less readily admitted. The love story of Yvonne and Paul Jones is told prettily enough; and the sympathies of the audience are entirely with the handsome boy who, after various accidents by flood and field, of course, attains both objects. But it is around the personality of the clever lady who plays the part of the hero that most interest will centre. Miss Agnes Huntingdon, who, it may be noted, is a native of Buffalo, U.S.A., possesses a fine resonant contralto voice, which she uses with the utmost ability, and a strikingly handsome stage presence. Seldom has an operatic singer achieved a success more rapid or unequivocal than hers. She sang and acted throughout with a *verve* and power that won instant acceptance and proclaimed her a distinct acquisition to the English stage. Of the other artists engaged in the opera, we can speak in terms scarcely less unqualified. Miss Wadman as Yvonne, was entirely satisfactory; Miss Phyllis Broughton, in the part Chopinnette, dances most bewitchingly; and other satisfactory members of the company are Mr. Harry Monkhouse, Mr. Templar Saxe, and Mr. Albert James. In a word, "Paul Jones" is tuneful, bright, and amusing; its cast is admirable; and with these qualities, it is possible to predict for it no slight success.

## Foreign Notes.

Albert Niemann, the tenor, whose name is so intimately associated with Wagner's music, has announced his intention of retiring from his public career. The announcement of this decision has caused no little consternation, especially at the Berlin Opera-house, where he was to have taken part in the forthcoming representation of Verdi's "Otello." It cannot be denied, however, that Niemann has well earned his rest.

*Apropos* of "Otello," it is announced that, should the production take place, the cast will include Mesdames Sucher and Sachse-Hofmeister, and M.M. Rothmühl, Fritz Ernest, and Betz.

Were further proof needed of the important effects of Niemann's retirement from the stage, such might be found in the fact that the performance of Spontini's "Ferdinand Cortez," which should have shortly taken place at Berlin, has been abandoned on this ground.

A most successful performance of Wagner's Symphony in C was recently given at the first concert of the Antwerp Symphony Society.

Mention has been made in these columns of the conversion of an Italian church into a theatre. In this connection we may note as a fact not generally known that the Stadt-theater of Wiener-Neustadt, which is one of the oldest in Austria, was formerly a monastic chapel. Will no bard arise to sing of this transformation, after the fashion of the gravedigger in "Hamlet?"

The report that M. Jean de Reszké had accepted the comparatively brilliant offer made him by the management of the Paris Opéra, is now asserted to be premature. This, added to the fact that Madlle. Richard, for whom Saint-Saëns has specially written a part in "Ascanio," is still very ill, renders the immediate production of the work in question extremely problematical.

For English musicians, the concert of Dr. Stanford's music which took place at Berlin on Monday last, will probably be the most interesting Continental occurrence of the week. The programme included a new Suite in D major, for violin, played superbly by Herr Joachim; the new Symphony in F, No. 4; the "Œdipus" music; and the Festival Overture performed a few weeks since at St. James's Hall. The Symphony, especially, is said to have produced a deep impression; and apart from the high artistic interest in the whole performance, nothing but increased national sympathy between ourselves and the musicians of the Fatherland can result.

Enthusiastic reports reach us from Paris of a young violinist, Madlle. Juliette Dantin, who performed last Sunday at M. Colonne's concert. She played Mendelssohn's Concerto in a manner that seems to predict for her a distinguished, if not a great career.

The directorate of the Vienna Theatres has resolved upon a most important step. It has suppressed the *claque*.

"Romeo et Juliette" will shortly be produced at the Monnaie, Brussels, with Mme. Melba and M. Engel in the chief rôles. M. Gounod will probably conduct the *première*.

The veteran composer, Franz Erkel, who is the founder of the Hungarian Opera, celebrated on Dec. 15 the fiftieth anniversary of his entrance upon his musical life. A meeting of congratulation was held at Pesth, when addresses were delivered by MM. Jokai and Gerloczy, who also presented handsome gifts, and was concluded with the performances of some of Erkel's compositions.

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### Musical World Portraits.

JANUARY 26

Mr. FREDERIC KING.

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MISS ELEANOR REES.

MISS ELEANOR REES, the popular contralto who forms the charming subject of our present sketch, was born at Neath—of which town, it may be mentioned, her father was the last Mayor. Seven years ago Miss Rees came to London to pursue her musical studies, under Mr. Shakespeare, at the Royal Academy of Music, where her progress was so rapid and steady that she quickly gained the Westmoreland Scholarship, beside other less important honours and rewards. In 1885 she joined the Valleria-Foli concert party on its provincial tour, and since that time has made constant progress in public estimation. As an exponent of the higher class of English ballads, Miss Rees has few rivals amongst the younger generation; and though it is in this capacity that she is chiefly known to London, she holds in the provinces a position not less high as an oratorio singer.

#### PROVINCIAL.

EDINBURGH, January 15.

Since last your readers were informed of the course of musical events here, two more—the third and the fourth—of Mr. Paterson's Orchestral Concerts have been given; the one on the evening of the 7th inst., and the other last night. It is satisfactory to be able to say that some, at least, of the more conspicuous defects in the performance of Mr. Mann's band (which is engaged for the entire series) observable at the two earlier concerts were, in both the later ones, considerably toned down, and the orchestral work, on the whole, was of a fairly satisfactory, if not altogether satisfying, character. The compositions of chief interest given at the first of the two concerts now under review, were Raff's Concerto in D for 'cello and orches-

tra, the 'cello part being acceptably played by M. Gillett; Grieg's "Harvest" Overture; Praeger's Symphonic Prelude to "Manfred", and Beethoven's Symphony in D, the Scherzo and Trio and the Larghetto of which were particularly well done. At last night's concert the more interesting items heard were Beethoven's Fifth Concerto for Pianoforte and Orchestra, the solo part of which was rendered by Madame Helen Hopekirk who, on her return to Edinburgh after a course of study abroad, received a warm and flattering welcome; Mackenzie's "Benedictus," originally a violin solo, but now scored for orchestra; Nicolai's "Merry Wives of Windsor" Overture; a selection from Bizet's "L'Arlesienne" Suite, and, for the first time in Scotland, Villiers Stanford's "Irish" Symphony, which was well rendered and very favourably received. At the first Concert Madame

Belle Cole, and at the second Madlle. Gambogi, was the vocalist.

The Reid Festival, a full account of which your readers may expect to have in due course, is announced, and will, this year as last, consist of two Orchestral and one Chamber Concert, the dates fixed being the 9th, 12th, and 13th of February. Sir Charles Hallé's Band is again engaged, and several works of special interest and importance are promised. Sir Charles and Lady Hallé will be the solo instrumentalists, and Miss Anna Williams and Mr. Brereton the vocalists.

#### LIVERPOOL, January 12.

The eight weeks opera season arranged by Mr. Carl Rosa for the Royal Court Theatre has now fairly commenced, and the performances during the past fortnight have proved as adequate and enjoyable as they have been popular. Since last here the *personnel* of the company has been considerably altered, with results which will be more accurately balanced a little later, as up to the present the fogs have played such havoc with many of the singers that it would be grossly unjust to finally estimate their powers. Of the orchestra it may, however, be said at once that in its strengthened condition it is certainly the finest body of its kind within recent memory, the balance and excellence of tone and the artistic feeling and precision in the execution being as creditable to the individual performers as to Mr. Goossens, whose remarkable influence and equal judgment is observable in every detail of the performances, whether vocal or instrumental. In addition to the familiar "Bohemian Girl," "Maritana," "Carmen," "Mignon," and "Faust," there have been revivals of "Robert the Devil," "The Puritan's Daughter," and "The Jewess," the melodic charms of the Balfe opera attracting as much attention from a special *clientele* as the *bizarre* effects of the Meyerbeer work and the academic grace and ingenious originality of Halevy's piece. In "Robert the Devil," Mr. Barton McGuckin has sung the principal tenor music with all that perfection of style and purity of voice for which he has invariably been distinguished, and his acting has added dignity to the impersonation. Miss Amanda Fabris as Isabella of Sicily in the same opera has been one of the chief of the new comers, and her delightful manner, exquisite voice, and animated action, immediately won the sympathies of the audiences. In the "Puritan's Daughter" Mr. John Child, who found the flowing ballad allotted to Rochester quite in his style, did himself ample justice, Miss Fanny Moody as Mary Wolf earning new laurels. "The Jewess," previously played by the company on tour, but never before here, has proved another decided success, Mr. B. McGuckin's remarkable appearance as Eleazar, being probably the chief factor. A more exacting part it would be difficult to find, but Mr. McGuckin fulfils every requirement, the long aria in the fourth act riveting attention and producing an admirable effect. Miss Amelia Groll is hardly satisfying as Rachel, but Mr. Payne Clarke does excellently as Leopold, while Miss Amanda Fabris strengthens the excellent impression already formed by her brilliant performance as the Princess Eudocia. In the old pieces, Madame Georgina Burns, her voice gloriously clear as ever, has aroused much attention by her performance as Carmen, an impersonation, which differing much in conception from that of the previous exponent of the part under Mr. Rosa's banner, is but little less interesting from one point of view and much superior from another. This work is devoted to repetitions of the works already rendered, the principal event of the season, the revival on a grand scale of Meyerbeer's "Star of the North," being down for next week with Madame Georgina Burns, Miss Fabris, Mr. F. H. Celli, Mr. John Child, and Mr. Aynsley Cook in the cast.

#### MANCHESTER, January 15.

Dr. Mackenzie's Dramatic Oratorio "The Rose of Sharon" was given at Sir Charles Hallé's twelfth concert (January 10). The work is by this time sufficiently generally known to make any attempt at a detailed estimate of its value is superfluous; this is fortunate, for we certainly do not feel inclined to commit ourselves to an exhaustive criticism after hearing it only once, and then without a score. But from the general impressions which the performance made upon us, one conclusion at any rate seemed to emerge with sufficient distinctness—

namely, that Dr. Mackenzie does not shew himself to be possessed of the gift of melody to an unusual extent. It is undeniable that some of the solos are of great beauty—in particular the Beloved's Serenade, "Rise up, my love," is not readily to be surpassed; it is also true that there are choruses, chiefly for female voices, which, were they representative, would emphatically contradict the above assertion; but these are individual exceptions, and the very pleasure we received from them only served to define more clearly our impression that the work as a whole is deficient in beautiful melody. We may take it for granted that the scholarship is everywhere sound; Dr. Mackenzie appears to have quite a remarkable predilection for the canon, and certainly he often uses it with much ingenuity, and with admirable effect, though more than once it has betrayed him into a certain awkwardness. Another excellent feature of the oratorio is the orchestration which is frequently both original and masterly; a notably impressive combination occurs in the concluding bars of the contralto solo forming the prologue. But in spite of these merits we could not prevent a sense of fatigue from gradually creeping over us, nor could we resist the general conclusion that the composer has shewn cleverness rather than inspiration. This, however, is only a first opinion, not to be too much insisted on at present, and to be willingly recanted hereafter should a further acquaintance with the work give adequate cause. The performance was a good one. Miss Hope Glenn and Mr. Lloyd proved to be almost ideal representatives of their respective parts; Mr. Watkin Mills sang very creditably, though we do not care for the quality of his upper register; Madame Nordica was hampered with a part unsuited to her, but her beautiful voice and conscientious interpretation thoroughly merited the enthusiasm which she aroused on several occasions during the evening.

At the Gentlemen's Concert (January 14) Herr W. Richter made his second appearance in Manchester this season. This young pianist is rapidly becoming a favourite with the aristocratic patrons of these concerts, and justly so. When he made his début last winter we called attention to his admirable technique, and to the refinement which characterised his playing. These merits Herr Richter possesses to a degree which should earn him a creditable position amongst pianists; and for this reason we regret that a fault which was noticeable on his first appearance is still by no means wholly conquered. We allude to his *cantabile*, which suffers from the fact that when he is playing a melody he does not produce the tone sufficiently from his fingers. At the same time his method of tone production is in general fundamentally sound, and a little self restraint is all that would be required to effect a marked improvement. In Saint-Saëns' Concerto (G minor) he was not quite heard at his best; once or twice his passage playing was a little "smudgy," and he did not keep himself in check sufficiently during the last movement. But the crispness of his touch, his accuracy of phrasing, and singular facility of execution considerably outweighed these defects; and we did our share most heartily towards securing him a recall at the conclusion of the work. His second solo consisted of three compositions of his own; rather an unfortunate selection, for they were of no particular merit, and it would have been much pleasanter to have heard him in something more worthy of his powers. The orchestra portion of the programme comprised a hardly perfect performance of the "Pastoral" symphony; three of Dvorak's "Dances Slaves" of chiefly national interest; and Nicolai's overture to "The Merry Wives of Windsor." Miss Macintyre should have sung, but was unfortunately unable to be present. The committee, however, were lucky in securing the services of Mrs. Henschel, who gave Liszt's "Loreley" as charmingly as ever, and was only slightly less successful in Handel's "Lusinghe piu care." But compositions like "Aime-Moi," which consists of a mutilation of one of Chopin's most graceful mazurkas, should be rigorously unsung.

#### KIDDERMINSTER, January 11.

A concert was given here last evening by the Kidderminster Instrumental Society, under the conductorship of Mr. W. E. Wadely, F.C.O. The vocalists were Miss Mabel Grove and Mr. C. Blagbid, who contributed various ballads in good style. Herr H. Sück, the violinist, gave commendable readings of a "Legend," by Wieniawski, and Alard's "L'Araganesa," and the band performed very creditably Lange's Orchestral Suite, and Prout's Symphony in F.



## Concerts.

### HACKNEY CHORAL ASSOCIATION.

Musicians are again under obligation to Mr. Prout. On Monday last, at the Shoreditch Town Hall, he revived Haydn's "Seasons." The neglect of this beautiful work (a contemporary affirms that it was last heard in London in 1877) would be matter for surprise were it not that Haydn, of late, has suffered with others from the prevalent exclusive taste for music of an exciting character. With regard to the "Seasons," however, the composer himself set a bad example by comparing it with the "Creation," to the advantage naturally of the latter. "For," said he to Carpani, "in the 'Creation' the characters are angels; in the 'Season' they are peasants;" and though some of us may be of opinion that the cheery old master dealt much more adequately with the peasants than with the angels, the undeniable superiority of the "Creation" must be held partly accountable for our neglect of the later oratorio. But it is a pity, when absolute merits are so great, that relative claims should be taken into consideration. The performance, though not without flaw, was of considerable excellence. Mrs. Hutchinson, Mr. Henry Piercy and Mr. Robert Hilton undertook the solo parts with an amount of artistic success readily acknowledged by the audience. The delicate orchestration which abounds throughout the work had evidently been the object of Mr. Prout's especial care; nothing could have been better than the way in which most of the "wind" passages were given; and the choir, though not always perfect in tonal balance, gave great satisfaction. On the 25th of next month "St. Paul" will be given.

### LONDON SYMPHONY CONCERTS

Mr. Henschel brought forward a new work and a new performer on Tuesday evening. The former, Tschaiakowski's "Solemn Overture," is a piece of "programme music," the character of which is indicated by the date "1812." Beyond this, however, no explanation was given in the programme, and each listener was left to supply his own version of the course of events musically characterised. The Overture opens with a hymn-like theme in triple time, said to be adapted from the music of the Greek church. To this succeed passages in "recitative" style for the basses, and afterwards for the trombones. A roll on the side-drum, a stormy passage, a broad "second subject" for the strings, and the opening notes of the "Marseillaise" furnish the rest of the thematic material. The work ends triumphantly with the first hymn. We cannot say that the overture gave us any pleasure beyond that of amusement at its clever but very theatrical effects. It is not such music as this that will help us to realise the significance of the retreat from Moscow. The new performer, Herr Willy Hess, now the leader of Sir Charles Hallé's Manchester orchestra, is a decided acquisition. He was heard in Spohr's D minor concerto, and won great favour by his excellent intonation, his refined style, and artistic phrasing. It will, of course, be necessary to hear him again, and in music of greater breadth and virility before estimating his rank among violinists. The programme included Beethoven's Symphony in D (No. 2), the last two movements of which were capably played; Mendelssohn's "Fingal's Cave" overture, and Wagner's "Siegfried Idyl." Wherever brilliancy and precision were wanted all was well; at other times the rigidity of Mr. Henschel's beat was irritating.

### ROYAL CHORAL SOCIETY.

To have predicted that the performance by this society of Berlioz's "Faust," which took place on Wednesday last, would prove of much more than ordinary interest, might have seemed rash or premature. Everyone knows with what alternate vigour and delicacy, with what power and grace, Mr. Barnby's choristers deal with the ever-varying demands of Berlioz's work; and it might have been urged that nothing fresh was left to say about such a performance. In some measure this is true, for indeed, the work done by chorus and orchestra may be easily assessed. Except for a slight occasional lack of vivacity, the choruses were given with superb effect, and the

orchestra though in more than a single passage noticeably heavy and uneven, was, on the whole, satisfactory. The unknown factor in the problem was Miss McIntyre, who was, so far as London is concerned, a *débutante* on the concert-stage proper. It is perhaps unfair to apply to a singer of Miss McIntyre's age and experience the tests fitting in the cases of older artists; but the young lady has no reason to dread the severest criticism. We may at once say that on the occasion in question, her performance was marked by high intelligence of conception, and intensity of dramatic utterance. One or two purely technical crudities notwithstanding Miss McIntyre displayed throughout a maturity and power which seem to promise the highest things. It is no easy task to make the Marguerite of Berlioz's cantata apart from the "artful aid" of costumes and dramatic effects, a living personality, but this was here accomplished. The wistful dreaminess of the "King of Thule" ballad, and the stringent pathos of the romance, found in Miss McIntyre complete interpretation. No higher praise could be asked or given. For the rest it may be said, that the "Faust" of Mr. Iver McKay was a performance distinguished by much dignity and purity of style; rising occasionally to a fervour not too common in this artist; that Mr. Henry Pyatt was an efficient Brander; and that Mr. Watkin Mills, though the possessor of a fine voice, achieved the feat of making Mephistopheles a bore.

### POPULAR CONCERTS.

The Hall was very full last Saturday; the "Kreutzer" Sonata proving, in spite of uninviting weather, as irresistible an attraction as ever. Nothing need be said about Madame Neruda and Sir Charles Hallé's rendering of this work; nor of the performance, by Madame Neruda, M.M. Ries, Hollander, Gibson and Piatti, of Mozart's Quintet in G minor, for both are thoroughly familiar items. The same cannot be said of the pianoforte solo, Schubert's so-called "Fantasia Sonata" in G; for it is so long since this work has been given that the performance of it came with all the interest of a revival. Possibly its length will always stand in the way of its popularity; but it undoubtedly contains some of Schubert's most beautiful ideas. Sir Charles Hallé had evidently studied the Finale with the most loving interest; and, truth to tell, that was the only movement whose interpretation was entirely satisfactory, from a poetical point of view. The reading of the first movement was especially humdrum and cautious, raising a suspicion that the performer was not sufficiently at home in the work to feel at ease.

Mrs. Henschel, who was the vocalist, found an ideal accompanist, as usual, in her husband. Thanks are due to her for introducing a poetical little song by Goring Thomas, entitled "Midi au Village," in which the sense of enervating noontide heat, when nothing stirs, and "even the dust sleeps on the highway," is happily conveyed in a monotonous figure of accompaniment, which is both original and effective.

The programme of Monday night opened with Beethoven's ever fresh Quartet in F, (Op. 59) and closed with that of Brahms in A major. With such attractions, the comparative scantiness of the audience is inexplicable. The pianist was Madame Haas, who played with marked ability Chopin's Impromptu in F sharp major, a performance which raised her greatly in the opinion of her hearers. Her share in the Brahms Quartet was not less excellent. The vocalist was Miss Florence Hoskins, a young singer who has, we believe, but recently returned from a tour with Mr. Santley's concert-party. She sang Haydn's "Fidelity" and Sullivan's "Ever" in a highly emotional way; it is probable that with added experience she will take a not inconsiderable position.

### MISCELLANEOUS CONCERTS.

CHELSEA TOWN HALL.—On Saturday, January 5, a performance of Handel's "Messiah" was given in the Chelsea Town Hall, by Mrs. A. J. Layton, F.C.O., in place of the usual miscellaneous "Peoples' Pastimes." The choruses were admirably sung by a choir of about 60 voices, the group of five from "Behold the Lamb of God," to "He trust d in God," being specially well rendered, and the whole work was much appreciated, and received with enthusiasm by an audience to most of whom it was evidently a new work. The solos were sung by Mrs. Luff, Miss Kate Cherry, Miss Jessie King, and

Messrs. Tingey, Humphry, Cattin, and Alfred J. Layton; the finest numbers being a very beautiful rendering of "He shall feed His flock," by Miss Jessie King; the expressive and artistic interpretation of the "Passion Music," by Mr. A. Howden Tingey; and "Why do the nations," most powerfully sung by Mr. Alfred J. Layton. The accompaniments were played on pianoforte and harmonium by Miss Laura Cater, Miss Florence Hughes, and Mr. Charles G. Lamb. The work was conducted throughout by Mrs. Layton, who received a hearty ovation at the close.

MISS ESPERANZA KISCH who, by means of a pianoforte recital, challenged the verdict of a metropolitan audience at Steinway Hall, on Tuesday, should have waited a little longer. She has feeling, and a fairly good touch, but her technique is not yet equal to such ordeals as Beethoven's Appassionata Sonata, or Chopin's Nocturne in C minor; and in matters of style she has much, very much, to learn.

MADLLE. ORTONA'S CONCERT.—A concert was given at Steinway Hall, on Tuesday last, in aid of the Western Dispensary for Skin Diseases, Great Portland Street, W. Madame Edith Wynne, Mr. W. Nicholl, and Mr. Frederic King were the principal vocalists; Madlle. Enquist, Signora Ortona (who murdered "The King of Thule"), and Mr. Woodroff also sang, the latter being successful with a new song by Van Lennep, "Our World," which will be received with pleasure. Mr. Redhead was the organist, and Miss Rosa Doyle and Mr. Algernon Lindo contributed some well-played pianoforte solos. Messrs. Wilfred Bendall and Van Lennep conducted.

MR. K. HENRI GODDARD gave a dramatic recital at Myddleton Hall, N., on Monday last; an excellent and varied programme was provided and was well carried out. Miss Amy Florence and Mme. Annie Williams were the vocalists, and Mr. G. C. Richardson the pianist.

MISS CLARA LEIGHTON gave a highly successful concert on Thursday of last week, at South Place Institute, Finsbury. The first part of the programme was of the ordinary miscellaneous nature, and included an admirable rendering by the concert-giver of Bishop's "Bird of Spring," the flute obbligato being played by Mr. Radcliffe as no one else could play it; and two songs by Madame Marian Mackenzie, given in her most charming style; mention should also be made of the excellent performances of Miss Annie Chaplin on the violoncello. The second part consisted of a performance in costume of the Garden Scene from Gounod's "Faust," in which Miss Leighton played the part of Marguerite with considerable power and charm, her acting being good, and her singing even better. As Siebel, Miss Annie Dwelley deserved high praise; her conception of the part was distinctly artistic, and her vocal qualities entirely adequate. Mrs. Tannahill was the Martha, and Mr. Dudley Thomas the Faust.

### THE PIANOGRAPH

Many unsuccessful attempts have been made to construct a machine by means of which music played on a piano should be at the same time written down. At length the problem seems to have been successfully solved by Captain A. D. Furse, whose "Piano-graph" we recently had an opportunity of inspecting. One of the great advantages of the new invention is that the ordinary Treble and Bass staves are used, so that the system of notation, though differing slightly from that in general use is easily decipherable. A long ribbon of paper is unwound by clockwork from a cylinder. Upon touching a key on the pianoforte a mark is made upon the line or space on the paper ribbon. The length of this mark is determined by the time during which the note is pressed down. Any number of notes may be inscribed simultaneously, and the most intricate part-writing offers no difficulty. The bars are marked by pressing a pedal. The whole apparatus is in a shallow box which rests upon the top of the piano, and a smaller one which is fixed at the rear. The most rapid passages can be written as easily as slow ones, Captain Furse having found it possible to inscribe notes at the rate of 12 per second, 720 per minute.

By a simple alteration the instrument will *cut* instead of marking the notes; the paper being then available for reproduction on a mechanical organ.

By another alteration music played in one key can be written down in another, so that the Piano-graph is also a transposing

machine. The cost of these instruments, if a small number only were made, would be about £10 or £12—less if they were produced in large numbers.

The advantages of the new invention will be readily understood. Composers who use a piano when working may finish their composition without taking their hands off the keyboard. Amateurs who compose, but are incapable of writing down their ideas may record their extemporisations without the least difficulty, afterwards presenting them to a musician to transcribe. The Piano-graph may be inspected at Captain Furse's residence. His address may be obtained of the editor of the "Musica World."

### Coming Events.

*Notices for insertion in this column should reach the office of the "MUSICAL WORLD," not later than Wednesday mid-day.*

Two important novelties will be produced at the Gloucester Festival in September next. A cantata, "The Last Night at Bethany," libretto by Mr. Joseph Bennett, and music by Mr. C. Lee Williams; and a secular cantata by Dr. A. C. Mackenzie. Sir A. Sullivan has also partly re-written his "Light of the World."

Madame Adelina Patti will make her last appearance for the present at the Albert Hall, on Tuesday next.

"Elijah" will be given at St. James's Hall on Wednesday next, by the Novello Choir, with Mesdames Nordica and Patey, and Messrs. Lloyd and Henschel as soloists.

A "Burns' Birthday" Concert will gather the clans at St. James's Hall on Friday next. The long list of artists commences with Miss M. MacIntyre and ends with Mr. Walter Clifford. The London Scottish Choir will make its first appearance at St. James's Hall on this occasion.

The Leech Fund Concert will take place, as already announced in this column, on Monday afternoon at St. James's Hall.

At the next Monday Popular Concert Schubert's Octet, for strings and wind, will be performed.

At the sixth Symphony Concert, St. James's Hall, Tuesday next, the Entr'Acte from "The Three Pintos" (Weber) will be performed for the first time in England. The Bow and Bromley Institute Choir will also appear.

A recital of "Tristan and Isolde," under the direction of Mr. Carl Armbruster, will be given at Portman Rooms on the following dates: Act I., January 28; Act II., January 21; Act III., February 4. Miss Pauline Cramer, Miss Margaret Hoare, and Messrs. William Nicholl, W. Cunliffe, B. H. Grove, and Henry Phillips are the vocalists.

The programme of the next concert by the Strolling Players, which will take place on February 23, will include Beethoven's C minor Symphony, Massenet's "Scènes Alsaciennes," Adolph Jensen's "Wedding Music" Suite, and an Andante for strings, harp, and organ, by Theo. Ward—the two latter works being performed for the first time in England. It may be noted here that Mr. Norfolk Megone, the talented conductor of this orchestra, has definitely joined the musical professor. He conducted the orchestral concerts given last winter at the Devonshire Park, Eastbourne, with the greatest success.

### Next Week's Concerts.

SATURDAY, 19. (This Day).		
Saturday Popular Concert .....	St. James's Hall	3
Signor Ducci's Concert .....	Whitehall	8
MONDAY, 21.		
Monday Popular Concert .....	St. James's Hall	8.30
Leech Fund Concert .....	St. James's Hall	3
TUESDAY, 22.		
London Symphony Concert .....	St. James's Hall	8.30
Patti Concert .....	Royal Albert Hall	8
WEDNESDAY, 23.		
Novello Choir, "Elijah" .....	St. James's Hall	8
FRIDAY, 25.		
Burns' Commemoration Concert .....	St. James's Hall	8



## TIMELY RESCUE OF A CHILD.

(From *The Redcar Gazette*.)

The following interesting facts regarding the timely rescue of a child have just been brought to light, and are made public by the father of the little child. Mr. W. H. Haw, the well-known baker and grocer, of 23, High Street, Redcar. We may add that the publishers of this paper, being familiar with the facts, are in a position to personally vouch for the entire accuracy of the particulars given. As the incident is no doubt of decided importance to parents, we gladly become the medium of bringing it to the notice of the public:—"Some little time ago the young daughter of Mr. Haw became the victim of an acute bodily affliction of a rheumatic nature, which attacked the arms and legs of the child, so that these became

alarmingly swollen and painful. Notwithstanding the steps which were taken to relieve the little sufferer, her case became so serious that she not only was confined to her bed, but was unable to turn her body from one side to the other. At this critical point everything having failed, Mr. Haw remembered having read of a discovery which possessed almost magical power to drive away pain. He procured a bottle, and made an application. To his agreeable surprise and satisfaction, the pain and swelling began to disappear immediately, in twelve hours the child could walk across the room, and when only three applications had been made the pain and swelling had entirely left her, and she is now quite well. Mr. Haw very aptly remarked that a remedy possessing such wonderful powers as St. Jacobs Oil, which is the article used on the child, should be made known by every legitimate means, as by its use, no doubt, untold suffering would be avoided.

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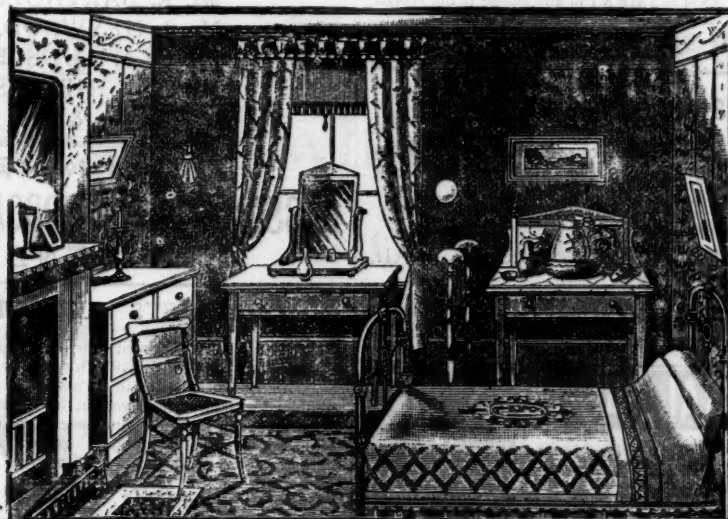
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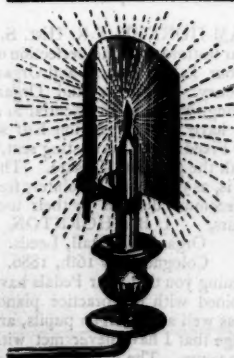


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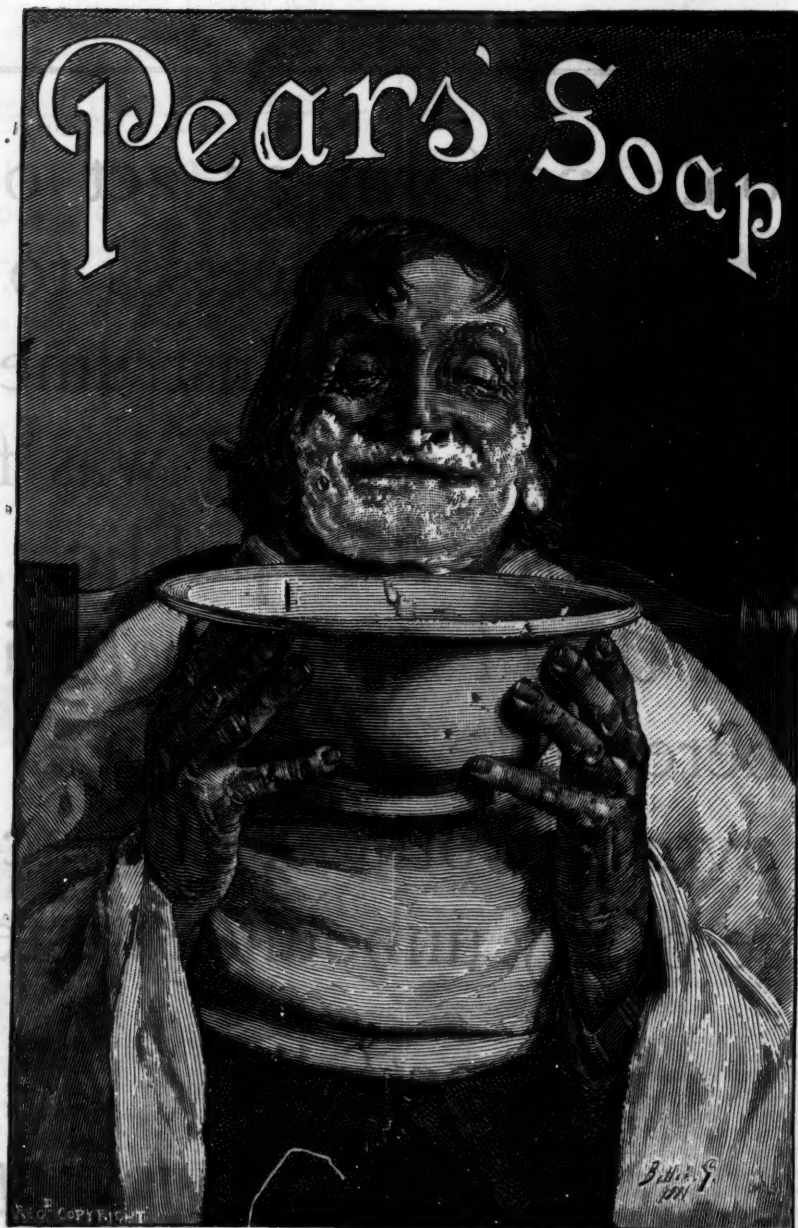
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